

822

H2242

SKELT'S JUVENILE DRAMA.

**HARLEQUIN
JACK SHEPPARD,**

A COMIC PANTOMIME,

Written expressly for, and adapted only to
SKELT'S CHARACTERS & SCENES
IN THE SAME.

LONDON :

Printed and Published by B. SKELT,
AT HIS WHOLESALE AND RETAIL
THEATRICAL WAREHOUSE,
17, SWAN STREET,
MINORIES.

Sold by all Theatrical Book and Print Sellers in
Town and Country.

PRICE FOUR-PENCE.



JACK SHEPPARD

HARLEQUIN JACK SHEPPARD.
Scene 2nd

SKELT'S JUVENILE DRAMA.

HARLEQUIN

JACK SHEPPARD,

A COMIC PANTOMIME,

Written expressly for, and adapted only to

SKELT'S CHARACTERS & SCENES

IN THE SAME.

LONDON:

Printed and Published by B. SKELT,

AT HIS WHOLESALE AND RETAIL

THEATRICAL WAREHOUSE,

11, SWAN STREET,

MINORIES.

Sold by all Theatrical Book and Print Sellers in
Town and Country.

PRICE FOUR-PENCE

CHARACTERS REPRESENTED.

MEN.

OWEN WOOD

JACK SHEPPARD Afterwards Harlequin

JONATHAN WILD Afterwards Clown

BLUESKIN Afterwards Pantaloons

FLEET DITCH DARRELL

VAN GALGEBROK

BAPTIST KETTLEBY

HOGARTH

MENDEZ

WOMEN.

Mrs. SHEPPARD

POLL MAGGOT Afterwards Columbine

EDGEWORTH BESS

WINIFRED WOOD

FAIRIES

Astrologer, Mr. Plant, Mr. Cheatall, Joe Muffin, Porter, Sam Drinkwell, Sam Forge, Chinaman, Mr. Doublesight, Mr. and Mrs. Dashaway, Mr. Sweepclean, Waiter, Heads of the People, Chiarini Family, Betty, Man, and Dog Cart.

NOTICE.—Should you wish to introduce any more Harlequins, Columbines, Clowns, or Pantaloons, they may be selected from Skelt's other Pantomimes, viz. Tom Tucker, Old Dame Trot, Cock-a-Doodle Doo, Guy Fawkes, and King Pippin.

DIRECTIONS.

R. H.....means.....Right Hand

L. H.Left Hand

PLPlates of Characters

NoNumber of Scene

FIGFigures on Set Pieces

The reader is supposed to be on the Stage, facing the audience.

N.B.—Care should be taken in cutting out the Characters and Set Pieces, that the number of the Plate, and number of the Set Piece be marked on the back of each Character and Set Piece, that they may correspond with this Book.

HARLEQUIN**JACK SHEPPARD.**

SCENE 1.—No. 1. Mrs. Sheppard's Apartment. The Trick out of set pieces to be made on the wall.

*Enter Mrs. SHEPPARD, nursing JACK, pl. 1, l. h.
OWEN Wood, pl. 1, r. h.*

Wood. Well, Mrs. Sheppard, how's the boy to night?

Mrs. S. Oh, Sir, just now I was in such a fright. He screams and struggles with violent pain, To force the jalap down his throat is all in vain.

Wood. He'll soon be better, from tears refrain, Let's you and I have a friendly drain.

Mrs. S. Of Mr. Vild I've had such nasty dreams, Hark, Mr. Wood, at that sound my child screams.

(Child Screams.)

Wood. Vot care you for Vild, I am your friend, To all his threats I'll soon put an end.

Mrs. S. With him it rests whether he lives or dies, Is that not enough to grieve my eyes.

Wood. Let me have the boy, I'll learn him a trade, Once a Carpenter then his fortune's made. For nothing else surely can you wish, For his dinner he shall have meat or fish, Then Vild on him cannot lay his claws. He's only to mind his master's laws.

Mrs. S. These are hopes, away with care and toils, Jack is clear from all untimely broils.

4 HARLEQUIN JACK SHEPPARD.

Wood. A famous trade, and keep his carriage,
And a fortune with the lady at his marriage.

Mrs. S. All this is well, still Jack must die,
His fate is cast, and from it cannot fly ;
As in a stone jug there helpless I did lay,
Van Galgebrok, Jack's fortune did say,
You will die daring and bold,
When you are twenty-one years old !
The mark upon his back all this confirm—
It is so dark you cannot them discern.
The first is a mark upon his knee,
There as large as life is a Newgate Key ;
And wrote there is upon his back,
In large letters, poor unhappy Jack.

Wood. Believe not the Astrologer, he 's wrong,
This is an idle tale, and will not last long.
To lend an ear to tales, you have a knack,
I say I ' ll be a friend to your son Jack.

Mrs. S. You are to me so very kind,
A friend like you, it ' s a puzzle to find.

Wood. With me to the shop then Jack goes,
And bids good bye to all his foes.

Mrs. S. Van Galgebrok comes you to chastize,
And my infant that trade denies.

Enter VAN GALGEBROK, pl. 1, l. h.

Van. Who dares to rob the mother of its boy,
And also Newgate of its pet and joy.
For to plane and saw rough deal,
Instead of picking locks, and watches steal,
He is thine but for a short time to stay,
For he is required another way.
All this some will read and others see,
Jack will be the flower of Tyburn Tree.

He still shall live in some famed book,
 That all on his wild deeds may look.
 I say what 's true, and you can view it.
 Behold the man that is to do it.

(Now change the Trick on the wall.)

Mr. S. Oh, my infant.

Van. As long as stands a wall or any prison,
 In that gemman's book, Jack's name is risen.
 Take him to thy shop, and see what remains,
 And how he 'll thank you for your pains.

(Exit all.)

SCENE II.—No. 2. *Mr. Wood's Workshop.* Fig 1
*in Set Pieces to be put close to the Scene under
 the beam, and JACK on the stool, pl. 1, to be put
 on the bench, so as to be seen cutting his name on
 the beam. This Scene to be ready before Scene 1
 is taken away.*

JACK SINGS.

When Claude Du Val was in Newgate thrown,
 He carved his name on the dungeon stone—
 Quoth the Clergyman, who gazed on the wall,
 You have carved your epitaph Claude Du Val.

With a too ral, loo ral, loo.

Jack. I went to school and a month did wait,
 But after all I 've not cut it straight,
 'Tis done, 'tis very plain, but not exact,
 For in the place of John I 've cut Jack.
 Last night I had such a nice dream,
 I was in Newgate, my name was on this beam.

Jack to be taken off the bench and re-enter pl. 2, l.h.

Jack. I a thief condemned to hang one hour,
 For folks to gaze on, as a Tyburn flower.
 May such be my fate, I hopes it will,

6 HARLEQUIN JACK SHEPPARD.

I longs to ride in a cart up Holborn Hill.
To see the ladies weep, and hear them sigh,
And say must that darling so soon die.
I hear the great Sepulchre's bell,
Which tells me things are going well.
Then at St. Giles' they very kindly stop,
I takes my last, but one, parting drop.
I drink, and my friends once more I see,
And next behold sweet Tyburn Tree.
Some there are who cannot Tyburn reach,
A man bawls out my last dying speech,
Glorious Jack this will be noble fame,
Jack Sheppard's will be a popular name.

Enter OWEN Wood, with pole, pl. 2, r. h.

Wood. You rascal you talk of hanging,
With this pole I 'll give you a banging,
The Bank, no doubt you would like to rob.

Jack. Or take a watch, from any fob.

Wood. Don't vex me, or your head I 'll break.

Jack. I von't be struck, for I am wide awake.

Wood. Go to work, no more of this, my child.

Jack. Oh, Blueskin, and beautiful Mr. Vild.

Wood. How dare you speak to such a set.

Jack. I likes them, and we often has a wet.

Wood. Leave my house, go I say, quit my sight.

Or leave that gang there, and there right.

Jack. Must I then leave the Pig and tinder-box,
The Goose and Shovel, and picking locks.

Mr. Vood, this is stronger than bottle stout,
I say yes, for I don't know what I am about.

Wood. 'Tis well, the doghouse take, and do not stay,
Fleet Ditch can mind the shop while you 're away.

HARLEQUIN JACK SHEPPARD. 7

Exit JACK and OWEN WOOD, re-enter OWEN WOOD,
pl. 1, R.H. FLEET DITCH DARRELL, pl 2, L. H.

Dar. Where is that wild unruly Jack,
Once more he 's turned his back.

Wood. He 's gone to get the house for the pup,
He comes, how manly he shoulders it up.

Enter JACK, with Dog-House, pl. 2, L. H.

Dar. I will go with you, shall I Jack!?

Jack. Just please to walk yourself back !

Master I am off and shall return.

Before the kitchen fire begins to burn. (*Exit R. H.*)

Wood. Newgate is wrote plain upon his face,
I fear he soon will have run his race.

Fleet Ditch you are like the blooming rose,
The Nobleman's crest is on your nose.

Enter WINIFRED WOOD, pl. 2, R. H.

Wood. Why come you me to disturb,
Secret news you have overheard.

Win. It 's Mr. Snips, called to pay his bill.

Wood. I 'll go, for that will my pocket fill. (*Exit*

Dar. Oh, Vinny Wood, you are the Queen of beauty
To love you, sweet girl, it is my duty.

Win. Oh, Fleet Ditch, I faint, go fetch my fan,
I love you only, you lovely man.

Dar. The story of my life you have partly told.

Win. Then, love, the rest I 'll now unfold.

One stormy night when lightnings flashed,
You into the Thames were dashed.
When you could not use hand or limb,
They left you to either sink or swim,
The wind the houses rocked and tore asunder,
Followed by lightning and peals of thunder.
My father plucked you from the mud,
And there you are as sweet as a violet bud.

8 HARLEQUIN JACK SHEPPARD.

SONG, FLEET DITCH.

Vinny Vood, the bright rubies that garnish thy lip,
Is brighter than port, vine, or sherry,
And if you would bestow upon me but one kiss,
Vinny Vood, I 'd love you still better.

O, yes! yes! yes! (*Exit both*)

Enter FLEET DITCH, pl. 2, r. h. JACK, pl. 2, l. h.

Jack. Fleet Ditch, I know the whole affair,
What impudence, you in my face do stare,
Come here, we 'll settle that another way,
I have got something else to you to say.

Dar. Say on, Jack.

Jack. At Lady Traffords I was asked to take a seat
I had all I liked to drink and eat,
She for the job money fetched to pay,
So this tooth-pick I brought away. (*Exit and
re-enter with tooth-pick, pl. 2, l. h.*)
They 'll all think the article's lost.

Dar. Jack, I wonders what it cost.

Jack. Here's a lion like 's on your leg,
As plain Fleet Ditch, as egg to egg.
A thought now comes upon my brain,
Fleet Ditch Trenchard, must be your name.

*Exit both and re-enter FLEET DITCH, with tooth
pick, pl. 1, and JACK, pl. 2, l. h.*

Dar. Does this prove my birth, is it right?

Jack. I say it is, only put it out of sight.
To leave this shop we 'll soon prepare,
You and me a better coat must wear.

*Enter JONATHAN WILD, pl. 2, r. h. BLUESKIN and
MENDEZ, pl. 3, r. h.*

Wild. How came you that to steal,
Come at once the tale reveal.

HARLEQUIN JACK SHEPPARD. 9

Jack. So I will, but don't be surprised,
Fleet Ditch stole it, a thief I despised.

Dar. Do you mean to say that I stole it,
The lady waits for to own it.

Wild. Seize them and drag them hence,
Let 's hear what will be their defence. (*Exit all*
but Wild, and re-enter BLUESKIN, with JACK,
Prisoner, pl. 2, and MENDEZ, with FLEET
DITCH, Prisoner, pl. 3, l. h.

Dar. This is a pretty pickle, Oh Vinny Vood.

Mend. You 'll get something to do you good.

Jack. I am as innocent as any little chicken.

Wild. A clever hand at pocket picking. (*Exit all.*

SCENE III.—No. 3. *Drinking Parlour, at the Cross Shovels, HOUSEBREAKERS, &c. on the Scene.*

Enter BAPTIST KETTLEBY, pl. 3, l. h.

SONG.

In this crib so snug each eve and night,
We drink the grog 'till morning's light.

Chorus— Drink away;

Oh there 's nothing like drink who can say,
And a score of bold highwaymen to pay,

Mix, my jolly pals, mix away.

Oh, yes, drink we grog 'till the break o' day,
No matter what the beaks to us may say.

Mix, my jolly pals, mix away.

Bapt. Well done, my jolly roving blades,
An highwayman's the best of trades,
Where's Jack Sheppard who can say,
I see Polly and Betsy with him come this way.

Enter JACK SHEPPARD, EDGEWORTH BESS, and POLL MAGGOT, arm-in-arm, pl. 3, r. h.

Bess. Your mother don 't know you 're out.

Poll. What are you making a bother about.

10 HARLEQUIN JACK SHEPPARD.

Jack. I love you both, but which the most,
Never mind just now, let 's give a toast.

Enter BLUESKIN, with glass, pl. 4, r. h.

Blue. In the toast I 'll join, let 's be merry,
I can drink brandy, port, or sherry.

Jack. Noble baptist fill each glass,
With my wives time will lively pass.

Bapt. I drink Jack Sheppard's health,
To his wives long life and wealth.

*Exit JACK, BESS, and POLL MAGGOT, and re-enter
JACK, and EDGEWORTH BESS, both with glasses,
pl. 1, r. h. POLL MAGGOT, pl. 4, l. h.*

Jack. This is the happiest moment of my life,
I knew I ne'er could live without a wife,
What matters if I a house do rob,
If I but neatly do the job,
And no footsteps leave to trace,
But return, my Betsy to embrace.

Bess. Yes, darling, I hold you as my own,
For what I wants you grant the loan.

Jack. Of freedom we all like to boast,
Silence while I give a toast.
They who happiness wish to see,
Secure the road to fair Tyburn tree.

Blue. Still daring ever since a child.

Jack. Blueskin, where 's that rascal Mr. Vild.

Blue. He is at his post, set aside all fears,
He says you shall be free ten long years,
To hang you then he is so intended.

Jack. All Jack's sports will then be ended,
I'll yet be jolly Baptist fill every cup,
I must drink grog to keep my spirits up,

HARLEQUIN JACK SHEPPARD. 11

To keep sober after this is all a chance.

What say you Betsy to have a dance.

Bapt. A little music will the dance improve.

Jack. For a scraper let the signal move.

Enter TIM ROSIN, pl. 4, R. H.

Jack. Fiddler thy skill at scraping show,

Come, Betsy, step out your toe. (*Exit Jack and Bess, and Jack, and Edgeworth Bess, dancing, pl. 3, to be put on, at the end of the dance, JONATHAN WILD enters, pl. 2, R. H.*)

Wild. I 've nabbed you then at last,

Your dancing days are all passed. (*Exit all*

SCENE IV.—No. 4. *The Interior of Newgate (Cut Scene), the part marked on the Scene to be cut, and go with a hinge, so as to open when the Panorama has to pass.*

Jack sitting at table in Chains, Hogarth, with Portrait, both in pl. 4, to be put on.

Hog. Well, Sheppard, is that to your liking.

Jack. I must say it looks rather striking.

Hog. I have painted it with great effect.

Jack. It's just the one my Bess would select.

Hog. The King this portrait intends to frame,

Jack. But there 's no room to put the name.

Hog. I think you must here now stay,

It 's impossible for you to get away,

The locks are strong, and doors made double.

Jack. They don't mind expense or trouble.

Hog. No doubt you will escape this cell.

Jack. That, Sir, I cannot at present tell.

Hog. I 'm sorry to see a youth so young.

So soon condemned for to be hung,

No chance of mercy or a slight reprieve,

12 HARLEQUIN JACK SHEPPARD.

At all this you never seem to grieve.

Jack. I can't be dull, it would me distress,
This is pleasant if I must confess.

Hog. The most daring of any of your kind.

Jack. You won't another Sheppard find.

Hog. I must now depart from this place,
I have to go and paint another face.

Jack. Sir, I have nothing else to tell.

Hog. Then Jack I bid you farewell. (Exit

Jack. What's to be done, for here I'll not stay,

I want to know how to get away,
It's getting late, I'll have a nap,
I should like to see a Newgate map,
In the morning they think I dies,
I'll be up and off before they rise.

Polly and Bess I bid you good night,

And shall be stirring before it's light. (To be
drawn off, and Jack asleep, pl. 4, to be put on (stage
dark) now open the Scene at back, and the Pan-
orama, Scene No. 12, is seen through the opening,
and moves on from L. to R. H., which represents
Jack Sheppard's dream, showing his means of
escape, then close the opening (Stage light), Jack
asleep to be drawn off, and Jack awake at table,
pl. 4, to be put on.

Jack. Arise, I see it all, I know the way,
Sweet dreams thy calls will I obey,
These fetters seem getting stronger,
I won't wear them much longer.

Here's snuff, I wonder of what it's made,
I'll take a pinch to encourage trade. (Sneezes.
What now, the fetters begin to shrink,
Another pinch, they fall link by link. (To be drawn

HARLEQUIN JACK SHEPPARD. 13

off, and Fig 2 out of set pieces, to be put on.

Enter JACK SHEPPARD, pl. 4, r. h.

Jack. I 'm free, now for the bar or knife.

Enter POLL MAGGOT, with bodkin, pl. 4, l. h.

Poll. My Jack, I come to save your life,
Behold this bodkin, I rub'd it on the wall,
An opening, stone by stone, did fall.

Jack. Let 's go, there's no one passing by.

Enter JONATHAN WILD, and BLUESKIN, pl. 4, l. h.

Wild. Only me I 've got the warrant for you to die,
Now for the journey to the tree.

Jack. I say I am and will be free.

Enter VAN GALGEBROK, pl. 1, l. h.

Van. That 's the case I have come to settle,
Jack, too high don't rise your mettle.
I am Van Galgebrok of great repute,
Not yet Jack Sheppard hangs as Tyburn fruit,
I set him free from all crimes and sin,
To turn and dance as nimble Harlequin.

Exit JACK and enter HARLEQUIN, pl. 5, r. h.

Van. Poll Maggot with him combine,
As the charming Columbine.

Exit POLL MAGGOT and enter COLUMBINE, pl. 5, l. h.

Van. Mr. Wild you must cast away that frown,
For I change you into merry Clown.

Exit WILD, and enter CLOWN, pl. 5, r. h.

CLOWN. Here I am again.

Van. You must follow and that soon,
And do your best as Pantaloone.

14 HARLEQUIN JACK SHEPPARD.

Exit BLUESKIN and enter PANTALOON, pl. 5, l. h.

Van. Now proceed and search for your reward,
The audience please, and they will applaud. *Exit all*

SCENE V.—No. 5. *The Study of Murphy, Trick
of the Moon to be made out of Set pieces, Clown
and Pantaloons at telescope, pl. 5, to be put on.*

Clown. I am regular engaged to make all the
Almanacks for a hundred years, is not that a constant
situation, what are you doing of there?

Pan. Only looking on.

Enter SAM DRINKWELL, pl. 5, l. h.

Clown. Take your hat off when you come to see
a gemman.

Sam. I beg pardon, can you tell me when we
shall have some dry weather.

Clown. Pay a shilling, I never gives advice gratis.
Why you are wet inside and out, go home and call
again to morrow.

Sam. I wish you would see me home. (*Exit.*)

Clown. This year I shall write it will be all rain,
with a few peppering storms, the moon to rise at
four, and set at any time they like.

Enter HARLEQUIN, pl. 5, r. h. Now change the
Trick, shewing the Man in the Moon.

Pan. Oh, Lorks, look there 's somebody in the
moon, I shall run away.

Clown. Don't say no more, I am all in a shiver, I
shall resign my gown, this won't suit me.

Enter ASTROLOGER, pl. 5, l. h.

Astro. You have been altering the globe.

Clown. No, Sir, the globe has altered me, I must

HARLEQUIN JACK SHEPPARD. 15

have a pension, the business don't suit my constitution.

Astro. I can't afford it.

Clown. Then I'll go and spoil your trade, come along, don't stop with him. (*Exit all.*)

SCENE VI.—No. 6. *The Queen's Arms Tavern,*
No. 3 and 4 *Trick to be put on.*

Enter HARLEQUIN & COLUMBINE, pl. 5, r.h. *Exit L.H.*

Enter CLOWN, pl. 8, l. h., & *PANTALOON,* pl. 5, l.h.

Clown. Here comes a girl, I will steal her jug, and she must tell her mother she broke it.

Enter BETTY, pl. 8, r. h.

Clown. Where do you live?

Betty. Round the other corner, I want some beer.

Clown. It's all sold, there will be no more for a month, I'll mind your jug. (*Exit Betty.*) Why she's run away. There goes a Chinaman, see how I'll fetch him here. (*Exit and re-enter pulling in Chinaman,* pl. 6, r. h.) Lend me a knife, I want some pig tail?

China. Help? help?

Clown. Come along, Mr. Bohea, I'll soon make some tea of you, give us a help. (*Exit all.*)

Enter Clown with tea-pot, forcing in Pantaloons,
pl. 7, r. h.

Pan. Hollo, there, what are you about?

Clown. It's only gunpowder tea. (*Exit L. H. & re-enter Clown and Pantaloons,* pl. 5, r. h.)

Clown. I shall take a cup of that turkey coffee.

Enter Harlequin, pl. 5, r. h. Now change No. 3
Trick. *Harlequin to be drawn off.*

16 HARLEQUIN JACK SHEPPARD.

Pan. Oh, what a fright !

Clown. Here 's a chest of Pekoe, I 'll take it home
and make my own tea.

Enter Harlequin, pl. 5, r. h. Now change No. 4
Trick. *Harlequin to be drawn off.*

Clown. What a disappointment, I wish you good
day, Sir. (*Exit all.*)

SCENE VII.—No. 7. Public House and Blacksmiths.

No. 1 and 2 Trick to be put on.

Enter Clown carrying Pantaloons, pl. 6, r. h.

Clown. The conveyance company to all parts of
town.

Pan. I 'm to go with care. (*Exit l. h.*)

*Enter Harlequin and Columbine, pl. 5, r. h., then
exit l. h.* *Enter Clown, pl. 8, l. h. and Pantaloons
pl. 5, l. h.*

Clown. Here 's some Tyburn fruit, I 'll have one,
and no mistake.

Enter Harlequin, pl. 5, r. h. Now change No. 1 Trick.

Shep. So you shall, my Pippin.

Clown. There 's a sample. Hollo, there, you black-
smith ?

Enter Sam Forge, pl. 8, r. h.

Forge. Here I am, what 's the matter ?

Clown. Knock him down for me ! (*Now change
No. 2 Trick.*)

Pan. See, he 's got a pal with him !

Enter Joe Muffin, pl. 6, l. h.

Joe. Muffin or crumpet, oh ? (*Exit r. h.*)

Clown. Go on, you 're a precious muff.

HARLEQUIN JACK SHEPPARD. 17

Enter Mr. Sweepclean, pl. 6, l. h.

Sweep. Who will buy a brush or hair broom. (*Exit Clown.* He 's got no license, let 's go and inform against him, come along. (*Exit all, r. h.*

SCENE VIII.—No. 8. *Interior of a Poulterer's Shop, No. 6 and 7 Trick to be put on.*

Enter Clown and Pantaloona, pl. 5, r. h.

Clown. Birds hatched here by steam.

Enter Waiter, pl. 8, r. h.

Waiter. What 's your business.

Clown. How do you sell your eggs.

Waiter. Can't spare you any.

Clown. Then I 'll help myself to some.

Enter Harlequin, pl. 5, r.h. Now change No. 7 Trick.

Enter Mr. and Mrs. Dashaway, pl. 7, r. h.

Mr. Dash. I 'll thank you to let me see some fowls
Figs 3 and 4 in set pieces to be put on.

Clown. Here 's a stock, I 'll give them some of
this Indian pickle. (*Now change No. 6 Trick.*

Exit Mr. and Mrs. Dashaway screaming.

Clown. Here 's a lark, I shall run away. (*Exit all*

SCENE IX.—No 9. *The Fancy Fair.*

No. 8 Trick to be put on, Clown and Pantaloona holding up Harlequin, pl. 7, to be put on.

*Enter Mr. Doublesight, and Mr. and Mrs. Dashaway,
pl. 7, r. h.*

Clown. Here we are all together. (*Exit l.h.*

Enter Clown with fan, pl. 7, Pantaloona, pl. 5, l. h.

Clown. What a beautiful young woman, come
here, my dear.

Enter the Heads of the people, pl. 6, l. h.

Clown. They are what I call head swells.

Enter Harlequin and Columbine, dancing, pl. 8, r. h.

18 HARLEQUIN JACK SHEPPARD.

Clown. I shall take this fan to my sister. (*Exit and re-enter pl. 8, l. h.*) I must see what this box contains (*Now change No. 8 Trick.*) Kentuckey goods

Enter Porter with board, pl. 8, r. h. *Exit l. h.*

The Chiarini Family, pl. 6, to be put on.

Clown. What a troop of black 'uns, a mad bull. (*Exit*

SCENE X.—No. 10. Buckingham Palace.

No. 5 Trick to be put on.

Enter Man with Dog Cart and Dog Musician, pl. 7, r. h. *Clown,* pl. 8, and *Pantaloон,* pl. 5, l. h.

Clown. You can't pass here with that dog eart, so just take it away. (*Exit Dog Cart.*

Enter Harlequin and Columbine, pl. 5, r. h. *Now change No. 5 Trick.*

Enter Mr. Plant, pl. 8, l. h.

Clown. What are you doing, spoony, here I goes.

Exit and re-enter Clown with Mr. Cheatall, pl. 3, l. h. I'll pay you out for striking my little brother.

Enter Fairy, pl. 8, r. h.

Fairy. Stop your sports and hear what I do say,
To Hymen's temple one and all away (*Exit all.*

SCENE XI.—No. 11. The Temple of Hymen,

Harlequin, Clown, and Pantaloон, holding up their legs, pl. 8, to be put on in the centre, *Columbine and Fairy, both in pl. 8, r. & l. h., the fairy in pl. 6 to hang by a piece of fine wire from the top of the stage.*

Chorus. At Hymen's Altar see the lovely pair,

Receives the blessings of the fair.

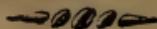
The glittering sun sets forth her bright rays,
Now crown their happiness and bless their days.

Blue fire to burn.

THE END.



A L I S T
Of Plays published in Characters and Scenes,
AND SOLD BY
B. S K E L T.



Miller and his Men	Charcoal Burner
Maid and Magpie	Inchcape Bell
Timour the Tartar	Captain Ross
Richard the Third	Prisoner of Rochelle
Jonathan Bradford	Tom Cringle
Mazeppa	Walter Brand
Mary the Maid of the Inn	Silver Palace
Children in the Wood	Lodoiska
Wood Demon	Echo of Westminster Bridge
Black-Eyed-Susan	Poll and my Partner Joe
Maid of Genoa	Harlequin Little King Pippin
Floating Beacon	Jacob Faithful
Dumb Savoyard	Old Oak Chest
Therese	Woodman's Hut
Travellers Benighted	Blind Boy
Forty Thieves	Richard Turpin
Miller's Maid	Harlequin Guy Fawkes
Pilot	Harlequin Cock-a-Doodle-Doo
Sue Beard	Harlequin and Old Dame Trot
Robinson Crusoe	Harlequin Little Tom Tucker
Rover's Bride	George Barnwell
The Waterman	Red Rover
Falls of Clyde	Der Freischutz
Othello	Pizarro
Harlequin Jack Sheppard	Aladdin
Battle of Waterloo	Brigand
Forest of Bondy	

LIKewise A GREAT VARIETY.

Of Favourite Horse and Foot Portraits, Fours and Sixes, Combats, Scraps, Novelties, Soldiers, Stage Fronts, Drop Scenes, Orchestras, Set and Foot Pieces, Top Drops, Large Scenes, Pantomime Tricks and Characters, Fairies, &c., which may be had either Plain or Coloured.

—

And a Great Variety of other things which are too numerous to mention.